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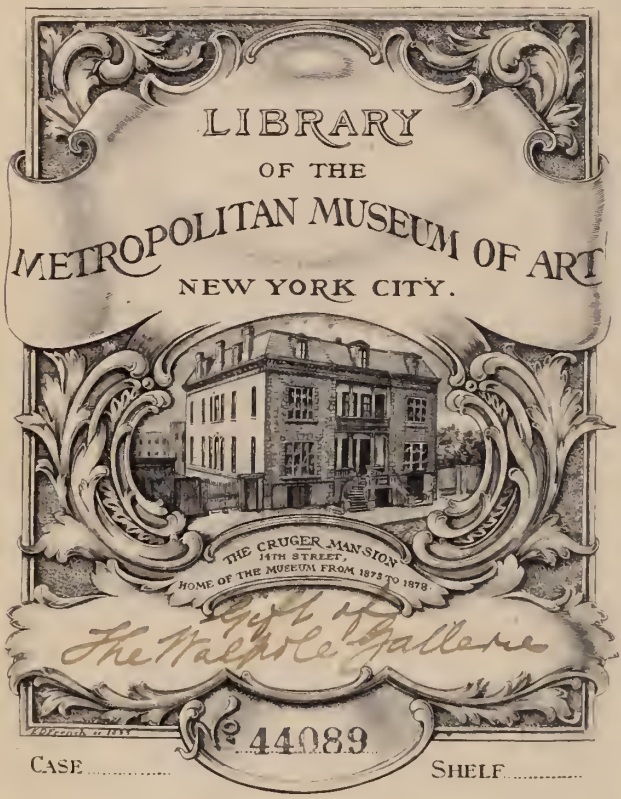

No. 122. Goyo. Silver Print.

Japanese Prints

AND

A Few Books and Pieces of Brocade

INCLUDING TWO COATS

A Wood Block by Yeishi

Print Boxes in Wood and Canvas

Portfolios, Etc.

Pillar Prints by Koriusai, Kiyonaga, Choki, and Harunobu; Chuban or square prints by the same, examples of Utamaro, Yeishi, Yeisho and Kuniyoshi; well-selected prints in beautiful color from Hiroshige's "First Tokaido", "100 Views", Shokoku Meisho; Kisokaido, Gion Temple Snow, Flight of Wild Geese from the "Red Cloud" Series; Fox Fires, Kambara, Shono and other fine prints. A few prints of Goyo, Hasui, Koko and other distinguished young Moderns. Hiroshige Memorial Catalogue, Prof. Fenollosa's early Catalogue, the original wood block of Yeishi of a Buddhistic Angel, Chinese Gauze Mandarin Coat, Coat (Haori), Embroidered Wall-hanging, Appleton Print Boxes, Cloth Print Boxes, etc.

To be sold by Auction

WEDNESDAY, THURSDAY and FRIDAY, MAY 11, 12, 13, 1921

Commencing at 8:15 o'clock

THE WALPOLE GALLERIES

10 East 49th Street, New York, N. Y.

Telephone, Murray Hill 6512

CATALOGUE

Japanese Color Prints, Books an Original Wood Block

and a Few Brocades Including Two Coats

First Session: Nos. 1—218

BUNCHO

1. TWO FINE ORIGINAL FAN PRINTS: ONE A WOMAN.
Original impression and coloring, fine unmarred condition save for a wormhole or two.
Prints of actors as women in good condition are scarce.

2. TWO FAN PRINTS.
Actor as a Samurai and another.
Good original coloring and condition.
Jar seal signature. Margins.

3. ACTOR IN A HOBBY HORSE DANCE.
And three others. Undivided sheets in fine original condition.

GOGAKU

4. SUCHIRO BRIDGE AND MOON.
A yellow boat swings under an arched bridge, on either side grow ragged pines and beyond in a deep blue sky the moon rises over the Iris plants.
Signed. Very fine impression. Very rare.
(Illustrated)

5. AJIKAWA: WITH BOATS RESTING IN THE HARBOR.
Fine tones of blue and green in a rare landscape, one of the "Niyama Eight Views."

HASHIGUCHI GOYO

Young and Talented Modern Japanese Artist.

6. MT. TBUKI FROM TARUI STATION.
Snowing at Tonegawa.
Limited issue, not on the market. Published by Kanshokai Tokyo in 1920. Signed. Printed by Watanabe. With key block (2 pcs.)

No. 88 of only 100 copies and the block destroyed. Goyo's print will compare favorably with the majesty of composition and feeling of solitude of the great snow prints of Hiroshige.

The news of the death of this talented young artist has just reached America.

(See Illustration)

HASUI

Talented Modern Color Artist

7. SHINAGAWA: FROM "TOKYO 12 VIEWS."
Sailing boats nearing the guide posts. Cloudy evening sky, in tones of blue green. Signed, margins.

8. SHIRAHIGE: SNOW ON THE RIVER.
Fine snow landscape from the "12 Views of Tokyo." Signed, margins.

KATSUSHIKA HOKUSAI, 1760-1849

9. FUJI FROM THE MINOBU RIVER.
Coolies leading horses and with burdens by the river in the foreground. Fuji is seen from the back through the mist and mountains.

10. SUMMER DAY'S AMUSEMENTS.
Surf and shore scene with man and women fishing, picnicing, etc. Fine color.

11. TWO PRINTS FROM THE SMALL TOKAIDO.
Little boys on bullocks; Lady offering sake to a dismounted traveller. Fine color (2).

12. FUJI FROM GOTENYAMA IN CHERRY SEASON.
Groups ascend the hill, and party already seated to admire view of distant Fuji and smell the sweet blossoms.

13. ISAWA AT DAYBREAK: RARE PRINT.
Fuji all dark except the peak in rosy flush, great banks of mist obscure the horizon and the lake. In the foreground a village in aubergine tones, green rocks to right and a large party setting out on the day's march.

Beautiful color and a very rare print from the "36 Views."

4. Suchiro Bridge and Moon—Gogaku.

No. 6 Goyo. "Snowing at Tonegawa."

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https://archive.org/details/unset00walp_67

14. SET OF THE RONINS IN 11 PLATES.
A rare set in good color, but with centre fold (and sometimes repaired.)

15. RYOGOKU BASHI.
A Ferry boat in mounting waves of fine blue, with Fuji seen at the further end of the long Ryogoku Bridge. Good color. Signed.

16. SHIMO MEGURO VILLAGE NEAR YEDO.
A green and apricot print, with village roofs in the foreground and a man with a mattock high on the path to left. Fuji just visible in a dip in the hills.
Beautiful color.

17. THREE PRINTS FROM "36 VIEWS": Reproductions.
Great Wave. Red Mountain in Thunderstorm and Red Mountain Clear Day. With "Summer Evening." (4 pcs.)

18. BIRDS IN A PLUM TREE BY A STREAM.
Boy leading a black ox, faggot bearer crossing a high bridge; Courtesans dressing (2) and others by Hokusai in color. (14 pcs.)

19. MOSO WITH BAMBOO SHOOTS IN THE SNOW.
And other book prints in colors. (9 pcs.)

20. A PASSING CONJURER: PANORAMIC PRINT.
Outdoor scene, near an inn and shops, people resting and walking, a conjurer amusing the boys. The panorama formed by joining the five prints from Book III.

21. BOATING: A PANORAMIC PRINT. Book III.
Geishas fishing with passing ferry boat. Fine color, the four half block prints neatly joined.

22. YOSHIWARA: FROM THE "VIEWS OF YEDO" 1802.
Destroyed by fire since. Very interesting view.

23. THE QUARREL:
Fishing village; and a man raking leaves near three Temple Lanterns (like ghosts in mist). (3).

24. DRAWING: COOLIE SEATED.
With staff of brushes. Obl. folio.

25. AT THE WELL.
Two girls. Small series. Good color and condition.

26. SNOW AT SUMIDA.
Good color but has been folded.

27. TOGETSU BRIDGE: "Toto No Ura."
From the "Famous Bridges": very fine color and good condition.

28. FUJI MIRRORED IN LAKE MISAKA.
Very good blue in the hills, but the lake and sky toned. Scarce print from the "36 Views."

29. YAHAGI NO HASHI. "Famous Bridges."
A bridge on the Tokaido, high above the few trickling streams of its nearly dry bed.
Okazaki river bed and archery practice. Good condition and color, margins.

30. FUNABASHI FROM THE "FAMOUS BRIDGES." WINTER.
A Bridge of Boats at Sona thrown to one side by the swift current. Snow on the house and bare tree in the foreground and on the hills of beautiful aubergine tone.

31. KOSHU MISAKA SUIMEN.
"The left hand shadow print"—very famous and in good color and condition.

32. FUJI SEEN AT CHERRY TIME, GOTENYAMA.
Picnicers see Fuji across the Sumida River.

33. FUJI FROM THE ONDEN WATER WHEEL.
Splendid flow of water over the great chute with people at work nearby. Good color and fair condition.

34. FUJI FROM TOTOMI MOUNTAIN.
Seen under the Trestle where Carpenters saw a huge square log. Good color and condition.

35. YAMASHITA SHIRO AME.
The Mountain red in the lightning Flash, dark below; curling white clouds over the green hills. Good condition and color.

36. TODO NO URA.
Two Torii in the water where people gather shell fish, Fuji seen under the great red Torii.

37. GREAT WAVE AT KANAGAWA.
A noted print, but toned and three places thinned.

HIROSHIGE 1797-1858

SEVEN PRINTS FROM THE KISOKAIDO

38. SEMBA STATION ON THE KISOKAIDO.
By Hiroshige. The celebrated "Moonlight" print.
Perhaps the most difficult to secure of this much sought for series, with margins.
(Illustrated)

No. 38. Semba Station—Hiroshige.

39. TAKAMIYA IN SUMMER.
People crossing the practically dry river bed. Very fine color and margins, centre crease.

40. A COUNTRY SCENE AT SAMEGAI STATION.
One large tree in the centre, a tired laborer seated by his basket on the path to right. Two margins, good color, centre crease.

41. ASHIDA STATION.
The one block green hill in fine color, crowned with trees. Margins.

42. SUWARA RAIN FROM THE KISOKAIDO.
A famous print, horseman and men on foot silhouetted in the distance; two men running to the Inn to shelter. No margins.

43. MOTOYAMA FROM THE KISOKAIDO.
The great tree fallen across the road, and the choppers resting before going to work. Toned. No margins.

44. NIGHT SCENE. CORMORANT FISHING NAGARA RIVER.
Kawado Station, a famous print by Yeisen from the Kisokaido. Water pale blue, mountains two tones of grey. Margins.

45. TWO PRINTS FROM THE KISOKAIDO: Reproductions. Miyanokoshi (Mist and Moonlight) and "Oi Station." Snow scene. (2.)

NINETEEN LOTS FROM THE SMALL HALF-BLOCK TOKAIDO SERIES

46. YUI AND TWO OTHERS FROM THE HALF-BLOCK SET.
Small Tokaido series, (3).

47. ASAKUSA AND SHIBAURA.
Two pretty little blue prints from the quarter block series Mounted in one mat. Signed.

48. NIPPON BRIDGE AND WILLOW.
Half block landscape. Good color but toned.

49. FUKUROI.
The highroad across the fields. Tokaido Go-ju-san Tsugi The Sano-ki half-block set No. 28.

50. AKASAKA.
View of the station on a moonlight evening. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 37.

51. ARAI.
View of the ferry landing. Tokaido Go-ju-san Tsugi. The Sano-Ki half-block set No. 32.

52. MIZUKUCHI.
The inns at the station. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 51.

53. ODAWARA.
The highroad along the sea-shore. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 10.

54. OKAZAKI.
The long bridge across the river Yahagi. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 39.

55. SEKI.
A daimyo arriving at the station. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 48.

56. HODOGAYA.
A large refreshment booth by the wayside, Mountain Pass. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 5.

57. KUSATSU.
View of the Meibutsu Tateba, or Celebrated-products Tea-house. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 53.

58. MARIKO.
Travelers resting at the Meibutsu Chaya (Famous-products Tea-house). Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 21.

59. MISHIMA. SNOW.
View of the village in winter after a heavy snowfall; Fuji san in the distance. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 12.

60. FUCHU.
Second Street in the Kuruwa (courtesan quarter) at Fuchu station. Moonlight night, Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 20.

61. SHINAGAWA STATION.
View of the village street and Edo bay on a fair day in summer; shops and dwellings of the village in the foreground. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 2. Hiroshige ga. Publisher, Sano-ya Kihei. Date about 1838.

62. OTSU.
The landing place of the ferry across Lake Biwa to Yabashi. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 54.

63. TOTSUKA.
View on the highway; the village of Totsuka in the distance. Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 6.

64. KYOTO: SANJU OHASHI NO ZU.
Picture of the Sanju big bridge (very much foreshortened). Tokaido Go-ju-san Tsugi. The Sano-ki half-block set. No. 55.

WOOD BLOCK, BOOKS, PRINT BOXES, PORTFOLIOS, ETC.

65. TWO BLACK COVERED PRINT BOXES.
Hinged covers and brass ticket holder. Folio and small prints. (2 pcs.)

66. PILLAR PRINT PORTFOLIO
Well made and canvas covered.

67. TWO PILLAR PRINT PORTFOLIOS.
Well made and canvas covered.

68. THREE PILLAR PRINT PORTFOLIOS.
Fine and stoutly made, but two have edge dampstained.

69. TWO WELL MADE PRINT BOXES FOR SIZE 15x20.
Bronze hinges and clasps, lined with oil cloth. Suitable for broadsheets (on edge) and smaller prints. The strongboxes in which the Appleton prints were shipped to this country. Locks and keys.

70. LARGE JAPANESE MAP IN COLORS.
Printed on six sheets.

71. HIROSHIGE I.

Catalogue of the Memorial Exhibition of Hiroshige's Work on the 60th Anniversary of his Death. 87 pages of prints from noted Japanese collections. Tall 8vo. Tokyo, S. Watanabe, 1918.

INVALUABLE FOR REFERENCE, giving correct Japanese spelling, English titles, and preliminary articles in English by Mr. Happer, Uchida, Noguchi, and others. Dates are given, lists of the landscape series and other authoritative information. The edition was limited to 275 copies and the book is already out of print.

72. FENOLLOSA (E. F.).

The Masters of Ukiyoye, a complete historical description of Japanese Paintings and Color Prints of the Genre School. Foreword by F. W. Gookin. 8vo, boards, New York, 1896.

Describing in full the 447 prints exhibited in New York in 1896 by W. H. Ketcham in the Fine Arts Building. Out of print and now regarded as the most valuable contribution to the study of Japanese Prints as written by the foremost American critic and student of them.

73. HOKOUSAI: PAR E DE GONCOURT.

Complete with his portrait in color by his daughter. 8vo. pp. 386, wrappers, worn, Paris, 1896.

First edition. Very rare, complete with the portrait.

74. MASANOBU (O). French Reproductions.

Les Grands Peintres di XVIII'e Siecle. Okou-Moura-Massanobu. 16 Estampes Japonaises. 16 *broadsheets in color, full size of the originals of Masanobu Prints.* 4to, half leather. Worn, Paris, n. d.

75. MAP OF YOKOHAMA: 1857. ELEPHANT FOLIO.

With text "When the door was open all ships came to Yokohama Harbor." Printed in colors, pub. Yedo. Ansei 6th year.

Very early and rare showing ships of all nations in Yokohama Harbor, the blue shows residences, white shrines, red Temples, etc.

76. YEISHI WOODBLOCK.

Original key block for Two Buddhistic Angels in Clouds. 13¼x9¾. Unsigned.

Fine carving and in itself a piece of fine decoration.

77. 25 PLATES FROM THE GWAFU OF HOKUSAI.

Including a lovely "Girl in the wind," The "Strong Girl stopping the Horse," etc. Mounted on cardboard. (25)

78. EIGHT PLATES FROM THE MANGWA OF HOKUSAI.
Mounted on cardboard. (8)

79. MUSHROOMS; MOONLIGHT; NEW YEAR PINES.
And other small and artistic designs mounted on cards. (13.)

80. SHUNSHO HOKUSAI AND OTHERS.
Sleeping Girl: Maid at the Gate, Snail by Yeisen. Umbrella in snow by Hokusai, small color prints (20).

81. SOSEN DRAGON: KIYOSAI DANCERS.
Hiroshige, poet, and others. Small color prints chuban and smaller (20 pcs).

82. TOKAIDO: SMALLEST SERIES.
17 sheets, with margins from this very rare series (17).

83. HIROSHIGE: SMALL COLOR PLATES.
Mountain path, girl in blue at a shrine, etc., mainly Hiroshige (22).

84. YEISEN, HIROSHIGE AND OTHERS.
Octopus, Rabbit, Temple Ornaments, etc. Small color prints, etc. (20).

85. HIROSHIGE'S SMALL TOKAIDO. 20 prints.
Numadzu Moon, Hara. Snow prints, etc. Koban form. (20.)

86. MASAYOSHI AND OTHERS.
Flower studies in color by Masayoshi; Fish by Sosen, Interior of a shop by Hokusai, etc. 8 pcs. Sm. sq. prints.

87. HOSOAN, SEICHO, ETC.
Mountain landscape in winter snow. Storm after Hokusai. Fish, Woman (after a primitive) and Moonlight Balcony. (5).

TWO CHINESE COATS AND A FEW BROCADES

88. PURPLE GAUZE MANDARIN COAT.
Woven in Dragons in grey, gold cerise and blue and yellow tones. Fine fresh condition.

89. HAORI OR MAN'S COAT.
Green native cloth with white cherry blossom crest.
Would make a good dust coat for motoring.

90. YELLOW BROCADE CHINESE SCARF.
Embroidered in two figure strips for cuff bands. Fresh and fine condition, 14x41 inches.

91. SHEET OF CHINESE EMBROIDERED "MOTIFS."
Mainly in small bowknot and floral designs in Pekin stitch for applique.

JAPANESE EMBROIDERY

92. WALL PANEL OF JAPANESE FIGURE EMBROIDERY.
The Seven Lucky Gods grouped on a brown silk ground, done in colors in knotted and relief stitches, on a gold and silver foreground. Wide border of imperial yellow brocaded in ducks in a stream in blue. Lined with purple and green silk in a Cubist pattern.
L. 1½ yds. width 40 inches.

93. CHINESE WHITE SQUARE EMBROIDERED.
With a spray of Japonica and the Chinese Lily in natural colors. Embroidered signature. 20 x 15".

94. PAIR CHINESE EMBROIDERED SLEEVEBANDS.
Salmon color silk with figure and floral border embroidery.

95. TWO ENGLISH COLOR PRINTS: Reproductions.
St. James' Park; oval after Morland Mrs. Drummond Smith, after Romney (2).

HIROSHIGE I

TOTO "36 VIEWS"

Twenty-three prints from the upright series. All have margins and in good condition

96. SHITAYA HIROKOJI.
Two girls running in the rain.
(Illustrated)

97. TSUKUDA JIMA.
Fine night scene, with large boats, flares of comorant fishers and a sky with stars.
(Illustrated)

98. YUJIMA TENJEN: SNOW LANDSCAPE
Heavy snow on Temple and ground worshippers in the foreground under umbrellas.
(Illustrated)

No. 97 No. 96. No. 98.

No. 103 No. 101. No. 99

HIROSHIGE "TOTO, 36 VIEWS."

99. SANO GONGEN SECHU: Snow scene.
A flight of steep steps to the Shrine.
(Illustrated)

100. KASUMIGASEKI SECHU: SNOW LANDSCAPE.
Steep hill path in heavy snow.
(Illustrated)

101. SATO SAKURADA.
Winding moat with buildings and tower.
(Illustrated)

102. KANDA MIOJIN IN WINTER SNOWS.
Scarce snow print from the series.
(Illustrated)

103. KAIANGI MOMIJI: AUTUMN FOLIAGE.
Three people meeting in the foreground.
(Illustrated)

104. SARUWAKA CHO.
Two girls leaning over the balcony.

105. SUSAKI SHICHIGARI.
Girls wading gathering clams.

106. FUKAGAWA HACHIMAN.
Doves flying and alighting on the Torii.

107. NIHONBASHI.
Festival procession seen on the bridge.

108. SEKIYANO SATO.
Late spring scene with little bridge in the foreground.

109. ASAKUSA KINRYUSAN.
Foreground crowded with people.

110. YANAGIJIMA MIOKEN.
Drum Bridge and people in the foreground.

111. MOTOKUCHI TORII.
People watching a peddler with pine and cherry trees.

112. OCNAHOMIZU AND THE SWEET WATER TROUGH.
Man accosting a lady with a blue umbrella.

113. ATAGOYAMA WITH KITES FLYING.
High terrace with verandah hung with lanterns.

114. YOSHIWARA NAKA NOCHO.
A gay street in the Yoshiwara Parade.

115. HORIKIRA HANASHOBU.
A green slope leading from the Iris meadows.

116. UYENO MIZOHONA NO NAGAME.
The bright corner of the Temple with elephant and dragon terminals.

117. OJI INARI.
Torii and entrance with the very steep flight of steps to the temple.

118. TATSUNOGAWA MOMIJI.
Autumn landscape with river and bridge.

F. CAPILARI
Modern Color Block Artist working in Japan

119. GROUP OF GIANT PINES.
Fine tones of green. Signed. Margins, 1920. Limited issue.

120. CHILDREN BLOWING BUBBLES.
Small print by Capilari, Tokyo, 1915.
Signed, margins.

CHINESE PRINT

121. DANCING GIRL AND TWO MUSICIANS.
Printed in mulberry and black, toned and color oxidising, but retaining rare charm of line. Square form, with seal.
Chinese Prints are very rare.

HASIGUCHI GOYO
Color Block Artist, the news of whose death has just been received here.

122. SILVER GROUND PRINT: HEAD OF A GIRL.
Large head of a girl with a brush and a small mirror, the lines of the head and white shoulders rising from the rose colored robe of exquisite purity, while faint rose tones shadow the down dropped eyes, and the hair piled high lies in soft waves on the forehead. Signed 1917.
Very limited issue, not for circulation, and the recent death of the young artist, a great loss to the artistic world.
(See Frontispiece)

GYOSAI

123. WATERFALL.
Square print in two tones of blue and black. Signed.

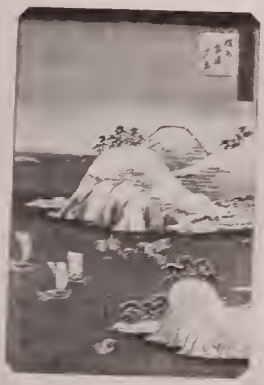
SUZUKI HARUNOBU, 1730-1770

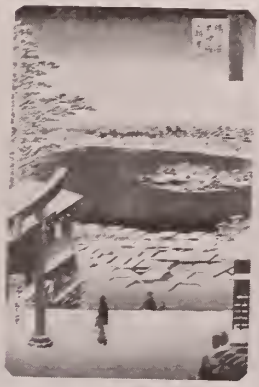
124. TWO GIRLS STRUGGLING FOR A FAN.
A verandah scene by a stream and Iris Blossoms. A printing of beautiful color on a yellow ground, and in fine condition except for a slight repair very skilfully made.
(Illustrated)

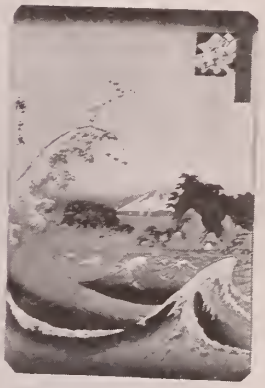
No. 102.
No. 411

No. 100.
No. 182.
HIROSHIGE I.

No. 185.
No. 418.







125. SUMMER AFTERNOON.
Two young courtesans, one with a book, the other standing with a pipe on a yellow verandah overlooking the river an arched window of red-brown with black border, and a low line of distant hills closing the picture. Beautiful color and fine condition. Signed.
(Illustrated)

126. A YOUNG GIRL SEATED WITH A PIPE.
Her robes of cherry color and ecru. Sm. sq. form. Signed.

127. A YOUNG GIRL LEANING OVER A BOOK.
With a translation of the poem on "the first snow." Sm. square form. Signed.

128. THE SLEEPING NET: MOTHER AND CHILD.
Young Mother taking her little son to the green sleeping net to left. Signed.

129. TWO MAIDS IN THE KITCHEN.
Retaining the color but toned. Signed.

130. SEVEN GIRLS AND EBISU.
Near a screen with Falcon. Toned.

131. YOUNG GIRL IN A DRESSING GOWN.
Walking on the verandah near a dressing mirror and a pink rug. Sm. sq. form.

HASUI

Contemporary Japanese Woodblock Artist

132. TERASHIMA MURA; WINTER SNOW
From the 12 Views of Tokyo. In blue tones. Signed. Margins.

133. MUTSU MISHIMA GAWA.
Very effective composition. A yellow moon on dark blue sea, and old buildings in grey tones; a salt girl in blue dress in the foreground. Signed. Margins

134. DAIKON GASHI: "12 VIEWS OF TOKYO."
Market by the River under the Willow, with houses across the stream. Signed. Margins.

135. KIBA FROM THE "12 VIEWS OF TOKYO."
Floating logs, bridge, and a glowing twilight sky reflected in the river. Signed. Margins.

HIDEMARO
Pupil of Utamaro

136. COURTESAN WITH A BRUSH: COURTESAN WITH A PIPE.
Companion prints, half length. Time worn. Signed (2).

137. A COURTESAN SEATED WITH A FAN.
Attended by a girl in green. Signed.

138. TWO LOVERS WITH SAMISEN AND SAKE.
Seen at half length. Timeworn, signed. Two girls singing. (2 pcs.)

TWENTY-FOUR PILLAR PRINTS

KAKEI
Contemporary Japanese Woodblock Artist

139. RAINY DAY AT NEGISHI TOKYO.
Pomegranate Tree with ripe orange fruit on a hillside, a girl with a handful of flowers walking by the Torii and irrigation canal. Signed.

HISHIGAWA KAZAN

140. SHOKI: PILLAR PRINT.
Very fine composition. Grey and black tones. Signed.

CHOKI

141. THE PINK PEONY ROBE.
A tall and beautiful courtesan walking; her pink robe patterned in peonies and tied with green brocade. Time-worn but retaining some of the color. Signed.

HARUNOBU: 1730-1770

142. GIRL WRITING A LETTER: Hashiraye.
Two young men watch her through the open window. A print in rose and green. Good condition. Signed.
(Illustrated)

HISANOBU

143. YOSHITSUNE'S COMBAT WITH BENKEI.
On the Bridge. Remarkable composition. Signed.

HOSHIU

144. STORM DRAGON.
Pillar print in monochrome. Toned. Signed.

No. 124. HARUNOBU.

No. 314. HOKKEI.

No. 125. HARUNOBU.

No. 490. SHUNYEI.

KIYOMITSU, 1735-1785

145. TRAVELLING GIRL: PANEL.
Holding her basket hat. Time worn, and color going. Signed.

KIYONAGA: 1752-1814

146. A GIRL IN THE WIND. Pillar Print.
Holding her soft robes blown by the wind which bends the wistaria overhead: A black scarf wound round her head and shoulders. Fine quality and condition. Signed.
(Illustrated)

ISODA KORIUSAI: 1740-1782

147. YOUTH PASSING TWO GIRLS AT A BARRED WINDOW. Pillar Print.
Holding his basket hat, his ecru robes tied with brocade. Fine condition, somewhat toned.
(Illustrated)

148. A COURTESAN WITH ATTENDANT AND UMBRELLA BEARER.
Pillar print, still retaining much of the color value of the rare blue used in the robe.

149. BENKEI AND YOSHITSUNE IN COMBAT ON THE BRIDGE.
Hashiraye or pillar print, mellowed.

150. HASHIRAYE: TWO LADIES AND A BOY.
On a bridge watching the fish. Wistaria hangs above. Signed. Toned.

151. SHOKI DREAMING. Pillar Print.
Of passing the barred window of the Yoshiwara with Oni. Toned. Signed.

152. LOVERS HAND IN HAND. Pillar Print.
Twilight; the girl bears a lantern. Man in a white haori; they stand near an enclosure with Pine Tree. Signed.
(Illustrated)

KORIUSAI

153. GEISHA GIVING A YOUTH A LIGHT. Pillar Print
He is seated on a bench, with the girl standing by him bending to give him a light from her pipe. Good condition and color. Signed.
(Illustrated)

154. TWO COURTESANS AT FLOWER ARRANGEMENT. Pillar Print.
Chinese lilies in a wall vase. Good condition and color. Signed.
(Illustrated)

KUNIMARU

155. KAKEMONO PRINT: GIRL WITH UMBRELLA.
On her way to the Bath, wearing a robe of soft black.

KUNISADA: 1786-1865

156. GIRL WITH UMBRELLA. KAKEMONO PRINT.
Rolling a huge snowball.

157. PILLAR PRINT: A GEISHA GIRL IN BROWN.
Good color. Signed.

158. YOUNG SAMURAI WITH A FAN.
Carrying a black lacquer box. Good color and condition.

159. BEAUTY WITH A FAN.
Out for a walk on high black clogs.

160. A YOUNG GIRL UNDER A BLUE UMBRELLA.
Her robe of star shell pattern; she carries a book.

161. KAKEMONO YE BEAUTY IN SPRING.
Standing under a cherry tree. Time worn.

KUNIYOSHI: 1797-1861

162. GEISHA IN A SNOW STORM.
Preparing to raise her black and yellow umbrella.

HIROSHIGE I: 1797-1858

Seventy-seven Prints from the Upright "100 Views of Edo." All good impressions with margins unless otherwise stated.

163. MINAMI SHINAGAWA SAMEBUCHI KAIGAN.
Wild birds in flight over a curved bay with small boats in the seaweed.

164. HASHIBA FERRY AND POTTERY KILN SMOKE.
Fine blue print, with the contrasting grey smoke from the tile-kiln. Sm. margins.

165. SUGATAMI BRIDGE: From the "100 Views."
Turf bridge in blue and yellow rice fields. Signed, small margins. The Appleton print.

No. 146.
KIYONAGA.

No. 393.
SHUNCHO.

No. 406.
YEISHO.

No. 142.
HARUNOBU.

No. 152.
KORIUSAI.

No. 154.
KORIUSAI.

No. 153.
KORIUSAI.

166. MINATO SHRINE AND INARI BRIDGE. TEPPOZU.
Fuji and the village seen beyond the two large masts of passing junks. The fine Appleton printing. Margins.

167. NEW FUJI MEGURO. Appleton print.
An artificial mound of a wonderful tone of green, made to secure a view of Fuji. Small margins.

168. TONE RIVER AND THE FAR-FLUNG NET.
Barabara Matsu (scattered Pines), showing the fisherman's net; two storks fly overhead, and a white sail-boat comes into view behind the net. Small margins.
Very rare print. The fine Appleton example.

169. THE YELLOW BRIDGE. Appleton print.
The yellow Nihon bridge from which can be seen Yedo bridge. Dated Snake, 12 (1857). Small margins.

170. AKOIN TEMPLE, TOKYO.
Festival boat to left. Rubbed. Margins.

171. SURUGACHO AND FUJI.
A street crowded with people, with Fuji rising from the mists on the horizon.

172. NAKAGAWA GUCHI.
A fine "blue water view" from the "100 Views." Ferries pass in the foreground and men floating timber beyond. Good color but no margins.

173. COVERED BRIDGE AT KYOTO.
The Maples in beautiful browns against the green of the hills. Good margins. Shokoku Meisho Series.

174. SURUGA STREET WITH MISTY DISTANT FUJI.
Very clear printing and fine color. Margins.

175. CANAL AND BRIDGE FROM THE "100 Views."
Twilight landscape in green and grey. Fine color. Margins.

176. THE AUTUMN MAPLES AT MAMA.
An unusual printing of a famous landscape. Two small margins.

177. KYOBASHI "BAMBOO BANK": MOONLIGHT.
Faint cloud over the moon which lights up the bamboo stacks of the merchants' quarter.
Rare print in fine color with margins.

178. KYOBASHI BY MOONLIGHT.
Another and much darker printing. Margins.

179. YABUKOJI, ATAGOSHITA.
A stream flows besides a snow-covered street; above, sparrows fly about and among snow-laden bamboo. One of the most charming prints of the series.
(Illustrated)

180. BIKUNI-BASHI.
Bikuni Bridge and wayfarers, near the great stone wall of the castle and sheltering pine trees, under a heavy falling snow. Fine impression, good condition, margins.
(Illustrated)

181. FUKAGAWA SUZAKI.
Eagle above the "10,000 acre" snow plain. A Hiroshige masterpiece. Good impression and condition, three margins.
(Illustrated)

182. YUSHIMA TENJIN TEMPLE IN SNOW.
From the stone stairs of the temple looking down Shinobazu. Good impression and condition, three margins.
(Illustrated)

183. HILL OF SNOW DRUM BRIDGE. MEGURO.
Dusk and many stars in the grey sky, the bridge and houses with heavy snow and grey shadows. Three margins.
(Illustrated)

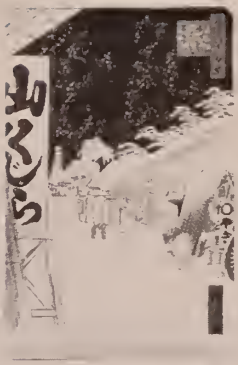
184. ASAKUSA TEMPLE.
A famous "snow" print, the Temple seen from under a great swinging globular shaped lantern, the coloring of which has oxydized with age. Three margins, good condition.
(Illustrated)

185. KIBA, FUKAGAWA.
A timber-yard in falling snow, under a light sky, in the foreground two puppies and the top of a yellow umbrella. Good copy, three margins.
(Illustrated)

186. SAKARAI NO WATASHI.
Five white Egrets at Sakai Ferry. Good condition and color of a much liked print.

187. YATSUMI NO HASHI.
River scene with bridges, a pendant willow, with Fuji beyond the grey horizon hills.

188. TONEGAWA BARABARA MATSU.
A far flung fisherman's net, which almost conceals a passing sailboat. Two herons in the rosy sky.



No. 181 No. 207. No. 180.
No. 206. No. 179. No. 204.

HIROSHIGE. "100 VIEWS."

189. NAKAGAWA GUCHI.
Two Ferries passing in the foreground, raftsmen beyond, and distant river view.

190. SUIDOBASHI SURUGADAI.
The Boy's Carp Kites fluttering in the Spring breeze, Fuji on the horizon.

191. HANACHI ICHOME SANOSAI NERIKOMI.
Beautiful tone in the silken sails of the Festival boats to the left, surmounted by the cock and drum.

192. MITSUMATA WAKARENO FUCHI.
A fine "blue print" with a white sail boat in the foreground, Fuji rising from rose colored fog on the horizon.

193. SUMIBUYE KUMANO JU NISO.
A bend in the river with a line of pines against the hills beyond.

194. AYASEGAWA KANEGAFUCHI.
A small raft and boatman under the Mimosa blossoms.

195. SOTO SAKURADA BENKEIBORI HANACHO.
Moat and green walls and curving banks.

196. RYOGOKUBASHI OKAWABATA.
A busy scene on the great bridge and in the shops in the foreground.

197. GOHYAKURAKAN SAZAIDO.
Hall of the "500 Rakan," overlooking green meadows and a few tall trees.

198. MAMA NO MOMIJI TEKONANO YASHIRO TSUGIHASHI.
A printing of the much liked Maples of Mama in their Autumn coloring across a lovely landscape.

199. KANDA KONYACHO.
Strips of blue silk fluttering on the tall racks, with a glimpse of Fuji in pearl grey.

200. TOKADA SUGATAMI NO HASHI JARIBA.
Turf bridge in the foreground and beyond a gravel deposit.

201. TORANO MON SETO AOIZAKA.
Insect catchers on the hill, crescent moon and starry sky.

202. TAKADA NO BABA.
A daimio at Archery practice under a great pine.

203. SENZOKU NO IKE KESAKAKE MATSU.
Travellers visiting the enclosure of the famous Armor hanging pine.

204. FOX FIRES AT OJI: NEW YEAR'S EVE.
In very good condition, with three margins.
(Illustrated)

205. SHIBA URA AND VIEW OF YEDO BAY.
Five gulls in the foreground. Signed, three margins.
(Illustrated)

206. SARUWAKA-CHO, THEATRE BY NIGHT.
The full moon shining over theatre street, the shadows of pedestrians thrown on the roadway.
An impression of high quality, considered to be the most successful rendering of moon light and shadow ever printed. This state of the print is rare. Large moon and mist cloud.
(Illustrated)

207. SHUBINO-MUTSU, OMMAYAGA GASHI ASAKUSA.
"Pine tree of Shubi, Asakusa River." Night scene with stars in very soft dark sky, a covered boat under the pine, and the shadow of a woman on the green blind.
An impression in good condition, margins.
(Illustrated)

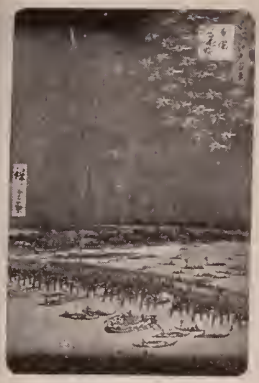
208. TAKEGASHI, KYOBASHI.
The full moon rises beyond a dark bamboo-yard that fronts the river; down under a high bridge a man is poling a boat.
Good impression, three margins.
(Illustrated)

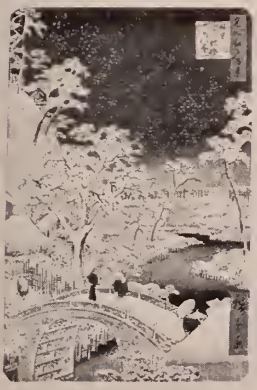
209. NIGHT FIREWORKS ON RYOGOKU BRIDGE.
Note the fine registration of the bursting rockets, and the grain of the block, the graded shadow of the bridge and softly lighted boats.
Three margins, early state with the glare of light from the rockets (omitted later).
(Illustrated)

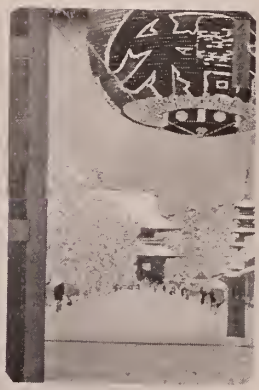
210. KOMUME ZUTSUUEI.
Two ladies on the first turf bridge, distant view of the embankment and yellow fields.

211. SENJU NO OHAHASHI.
Ohashi bridge on a clear day with three white sails coming down the river.

212. OMMAYA KASHI.
A boat with two standing figures approaching the shore.







No. 209.
No. 183.

No. 230.
No. 229.

No. 208.
No. 184.

HIROSHIGE. "100 VIEWS."

213. UENOYAMA UCHI TSUKINO MATSU.
The Moon Pine in Uyeno Park.

214. KONAKIGAWA GOHON MATSU.
The armor hanging pine with a boatload of travellers coming down the moat.

215. REISHINBASHI SHIBAURA.
A gay Festival procession crossing the bridge, one carrying a long red banner with a parasol finish.

216. TEPPOSU INARIBASHI MINATO JIUSHA.
Fox bridge and the city seen through the large masts.

217. INOKOMI NO IKE BENTEN NO YASHIRO.
A beautiful printing of the Benten Shrine.

218. YOSHIWARA NIHON ZUTSUMI.
Dawn on the Yoshiwara Embankment road with waning moon and a flight of wild geese.

SECOND SESSION

Nos. 219—444

JAPANESE PRINTS

HIROSHIGE I, 1797-1858

The Hundred Views of Yedo—Continued

219. HORIE NEKOZANE.
A zigzag water course passing a little yellow village, and Mt. Fuji in bluish tones on the horizon. A beautiful printing.

220. SHIBA SHINMEI ZOJOJI.
A group of rowdies on the road in great contrast to the Priests coming from the Temple.

221. YOTSUYA ICHIFURI SHINJUKU.
A village street and shops, and the large horse to the right.

222. OJI TAKINOGAWA.
A pretty autumn vista, with bridge and river, and pines on the green hill, a small waterfall to the right.

223. TAKANAO USHIMACHI.
The wharf with wheels of the cart, a rainbow and puppies playing near slices of melon.

224. KONODAI TONEGAWA FUKEI.
One of the best of the Autumn views of the series, three travellers on the cliff admiring river, sailboats and distant landscape.

225. MIWA KONOSUGI MIKAWASHITA.
The marshes with the Crane swooping down to its mate, their white plumage in gauffrage.

226. ASAKUSA TANBO TORINOMACHI INARI.
The great barred window with the cat, beyond a view of procession and White Fuji.

227. TEPPOZU TSUKIJI MONSEKI.
Very picturesque with the sail-boats in the direct foreground.

228. KINOKUNI ZAKA AKASAKA TAMEIKI YENKEI.
A procession headed on the moat bank, the city and grey towers to left.

229. THE GARDEN OF AKIBA TEMPLE, UKIJI.
Hiroshige paints himself sketching on the verandah. Signed, three margins. Note the shadows of the autumn maples in the river.
(Illustrated)

230. DOWNPOUR OF RAIN AT OHASHI ON THE BRIDGE.
The greatest rain print in Japanese art. Margins.
(Illustrated)

231. HANETANO WATASHI BENTEN NO YOSHIRA.
A river view with the passing boat guided by a man of whom only the arms and a leg can be seen.

232. MIZUKU NO WATASHI.
A yellow sailboat on the blue river.

233. MEGURO JIJIGA CHIYA.
A yellow print, showing the Old Man's Teahouse at Meguro.

234. ODENMACHO GOFUKUMISE.
Shopping street with procession with emblems, banners, pennants, etc., passing.

235. SHICHUHANEI TONOBATA MATSURI.
A festival print with the bamboo trees hung with sake cups, gourds, poems, and other gay emblems.

236. GEMMON SANGU SANGENDO.
Wharf with timber houses and floating timbers in the harbor.

237. MOKUBOJI UCHIKAWA GOJENSAI BATOKI.
Two Geisha girls getting off the boat to go to the Teahouse, lovely autumn foliage, bridge and pine trees.

238. TSUKINO MISAKI.
A moonlight verandah with a party just leaving.

239. SHINAGAWA SUSAKI.
A fine "blue water view" with two rowboats near the shore and many white sails in the distance.

HOKUSAI, 1760-1849

240. YOSHINO: THE YOSHITSUNE HORSE WASHING FALL.
Two men washing a horse in the stream from the curving falls. Very fine color and condition, from the "Waterfall Series."

241. TWO PRINTS FROM THE SMALL TOKAIDO.
Ladies and lantern; Ladies with a bucket. (2)

242. TWO PRINTS FROM THE SMALL TOKAIDO.
Boys raking leaves on the shore; Men making lunch. (2)

243. SUDDEN RAIN.
Two girls under a yellow umbrella, with a coolie sheltered under a grey cloak. Square print.

KIKUMARO
Pupil of Utamaro

244. A PEDDLER ACCOSTING A COURTESAN.
Seen at half length, good color and fine contrast between her dainty loveliness and the hairy old man. Signed, square form.

KIYONAGA, 1752-1814

245. THREE WOMEN ON THE SHORE.
One seated and two standing. Chuban or square form, toned.

246. TWO GIRLS AT THEIR DAILY OCCUPATIONS.
One hanging Kimonos on a line, the other busy straightening her writing box. Fair condition and good color. Signed. Yellow ground.

247. THE PROMENADE: THREE WOMEN.
Two women under an umbrella, one in black (retouched) and the other in pale ecru; they are followed by a maid in white tied with black carrying a bundle. Signed.

248. KIYONAGA AND HARUNOBU: Reproductions.
Kiyonaga's Salt Girls and another; Harunobu's Girl in snow and Girl washing linen. (4 pcs.)

249. KIYOMASA, KIYONOBU, SHIGEMASA AND TOYONOBU.
Six reproductions of very fine examples. Valuable for study. Exact sizes of originals. (6)

KIYONOBU, 1740-1756

250. URUSHIYE OR LACQUER PRINT.
Warrior on horseback drawing a bow; in the distance above two other warriors. Toned, rare lacquer example. Signed.

KIYOTSUNE, 1740-1770

251. TWO MEN STRUGGLING OVER A BUNDLE.
Snow landscape. Pale pink, pale yellow, and black printing. Unusually good condition and color for a primitive. Signed.

KOKA

Contemporary wood block artist

252. HEAD OF AN ACTOR SEEN IN PROFILE.
Very fine drawing, half length. Signed, margins. Published in a limited issue in 1919.

KORIUSAI, 1766-1786

253. CHUBAN OR SQUARE PRINT: MOTHER AND CHILD.
She is seated with a maid near a barred window showing peonies, calling to the baby, crawling to her to be nursed. Beautiful quality and color. Signed.
The delicacy of treatment, the innocence and sweetness of this nude shows all the charm of the youthful Harunobu, with whom at this time there was keen rivalry.

254. THE APPROACHING SHOWER.
A courtesan in a dainty rose colored silk with a purple uchikake, attended by two shinzo, one of whom carries her tobako-bon watching the wheeling birds against a grey storm sky through the barred window. Green ground and bamboo blind. Fine color and condition. Square form.
One of Koriusai's fine early Chuban Prints, and an exquisite composition. Fenollosa calls him one of "Ukiyoye's most beautiful designers."

255. THE FOUR SEASONS.
Verandah scene; two girls playing a game with their hands and wrists, beside a youth who holds a pot of sake. Cool greys and greens and good orange and red tones. Fair condition and fine color. Signed. Square form.

256. THE FLOWER HAT DANCE.
Half sheet of one of the series *Seiro Niwaka Kyogen* (Fancy Dancers of the Green Houses).
The geisha Kamekichi, Menami and Hitoura of the house Daimonjiya, dancing with flower-decorated hats on their heads and in their hands.
Signed. Publisher: Eijudo.
Chuban. Very fine condition and color.

KUNISADA, 1785-1864

257. EARLY SNOW WITH GIRL ON THE VERANDAH.
Carrying a letter and followed by a companion.

258. GROUP OF FIVE: THREE WOMEN AND TWO MEN.
Sheet from a triptych, effect of pink and black. Signed.

259. GIRL WITH A LETTER.
Her robes of grey bordered with blue, and standing on a red ground. Signed.

260. MAN STEPPING FROM A BOAT.
Fine color and condition.

261. GIRL IN A SHORT DRESS WITH A FAN.
Standing at the entrance of a shop for insect cages.

262. MOONLIGHT AND TWO GIRLS.
They have a spy-glass on the verandah.

TOYOKUNI KUNISADA

263. SANKOKU KJORO.
A famous courtesan leaving a Teahouse. Signed. Framed.

KUNIYASU

264. THE STORM.
Girl with purple umbrella and a child running from the storm, lightning in the background.

KUNIYOSHI, 1797-1861

265. LADY IN FLOWING BROWN ROBES.
Standing under a Pine near Bamboo. Signed.

266. THE MAGICIAN IN A BLACK ROBE.
He is conjuring and taming snakes in the presence of a ghost of a woman; the ghost of a man appearing in the air. Signed.

267. ACTOR RIDING A BLACK BULL ON THE BRIDGE.
Carrying a book. Very fine color and bold composition.

268. GIRL AND KITTEN.
Girl in a loose robe holding up an obi; a kitten playing at the border. Good color and condition.

269. MAN WITH SWORD IN HIS TEETH CHOKING TWO WOMEN.
This print is well worth consideration on account of the color harmony of the emerald and jade greens, the lapis and turquoise blues with the "right red." Very fine condition and color. Signed.
Exceedingly fine color printing in this block.

K. MASANOBU, 1761-1816

270. THE MEETING OF TWO LADIES.
One attended by a boy, soft pinks and grays and tawny hillside ground. Signed. Square form, good condition and color.

OKYO REPRODUCTION

271. DANCING GIRL.
And three other reproductions in color of women of the same early period. (4).

SADAMASU

272. HEAD OF ICHIKAWA MORINAKI.
In the play of Iwokawa Kakuzo. Fine use of blue and black.

SENMAN

273. FLOWER DANCE.
A youth with a book, two girl musicians attended by a lantern bearer in a pretty group near two girls under the balcony. Good condition and color. Signed. Rare example and artist.

SHARAKU: TWO REPRODUCTIONS

274. HEAD OF KOMAZU.
Two actors under an Umbrella, and an earlier artist (3).

SHIGENAGA

275. LANDSCAPE WITH FIGURES.
Faggot bearer meeting two men, boats near the shore. Time-worn.

ITO SHINSUI
Contemporary Japanese Wood Block Artist

276. A GIRL IN A SHOWER.
Holding up a fluted umbrella. She is seen at half length. Signed. No. 34 of 100 proofs published by Watanabe.

277. AFTER THE BATH.
Seated, girl wringing out a towel. Signed. No. 43 of only 50 copies published by Watanabe.

278. THE SCARLET LADY.
Seen at half length. No. 121 of 150 copies only, published by Watanabe.

BIRD AND FLOWER PRINTS

KORIUSAI, 1766-1786

279. PAIR OF GAME BIRDS: BLACK AND ORANGE.
Under a pine tree. Fine color and condition. Sq. form. Signed.

HARUNOBU, 1703-1770

280. WHITE HERONS IN SNOW.
A famous print, with a bird flying to its mate perched on one leg on a post by a stream and snow covered bamboo. Square print. Unsigned.

HIROSHIGE, 1797-1858

281. KINGFISHER AND ASAGAO.
A scolding bird on a blue morning glory vine. Pale yellow ground. Good color and condition. Obl. half block.

282. PURPLE CLEMATIS AND A WHITE BIRD.
With purple head. Good condition.

283. A SPRAY OF AUTUMN MAPLES.
Some green and those at the tip soft flame color; on a green ground. Signed.

284. DARTING PHEASANT AND BLACK BAMBOO.
Splendid sense of motion is conveyed.

285. TAMAGAWA SERIES: PANEL PRINT.
Poet on horseback at Yamashiro.

286. PANEL FROM TOTO MEISHO SERIES.
A procession coming down the wide yellow hill street.

287. MAN AND FOOTBALL.
Pink flush, pendant twigs, and a youth kicking at the rising ball.

288. HALF BLOCK BY HIROSHIGE AND KUNISADA.
The figure series, with a girl in blue near a toilet table. Fine color.

KUNIYOSHI, 1797-1861

289. WARRIOR ATTACKING A DRAGON.
Fine color and spirited action. Signed. Good condition.

KATSUSHIKA TAITO, 1816-1853

290. MONKEY BRIDGE IN MOONLIGHT.
One of the famous Hokusai pupil prints, and called the "perfect landscape print." Signature: Katsushika Taito.
A good impression of the square design of Hokusai's "Monkey Bridge," without margins.
(Illustrated)

DRAWING, UNSIGNED

291. MAN RIDING ON A DONKEY.
Simple yet clever brush work, in monochrome.

292. SENNIN DEER AND FULL MOON.
Monochrome drawing on a wash ground. Carefully finished drawing, jar seal.

RISSHO: HIROSHIGE II, 1784-1832

293. TWO STALKS OF RED HOLLYHOCKS.
Growing beside a stream. Signed.

SUGAKUDO

294. PAIR OF WINTER BIRDS IN SNOW PINE BOUGHS.
Signed.

ALICE HUGER-SMITH
Contemporary Artist in Wood Block Printing in Charleston, S. C.

295. CELESTIAL FIGS.
Signed proof. Woodblock printed in color by the artist.

296. CELESTIAL FIGS.
The same. Artist's proof, signed.

297. MOONFLOWER AND HAWK MOTH.
Signed proof. Woodblock printed in color in the Japanese manner. Signed and with title by the artist.
The night moth seen against the large yellow moon flying toward the sweet blossom.

No. 492. Toyohiro.

No. 290. Monkey Bridge.
Hiroshige.

No. 205. Shibaura.
Hiroshige.

298. MOONFLOWER AND HAWK MOTH: MOONLIGHT.
The same, another copy, signed proof.

299. IN A CAROLINA SWAMP.
Signed proof. Woodblock printed in tones of blue. Exquisite treatment of the ragged trees and hanging grey moss.

300. IN A CAROLINA SWAMP.
Signed proof. The same.

SURIMONO AND BIRD AND FLOWER PRINTS

301. GAKUTEI SURIMONO.
Lady seated on a balcony.
Original border.

302. GAKUTEI SURIMONO.
Man in a robe printed with gold walking by a stream (silver), inn and trees in the background.

303. HOKUGA (GOSHIN) SURIMONO.
Old man with faggots on a mountain path.
Well drawn, and beautifully printed in silver and gold detail. Signed.

304. HOKUSHU SURIMONO.
A scroll with portrait of an actor by a large pipe. Silver printing and color.

305. KUNIYASU SURIMONO.
Girl lighting the Ando. Dainty color and much silver printing but rubbed spot on the lantern. Signed.

306. HOKKEI SURIMONO.
Maid in black entering a house stopped by a laughing boy. Very fine color. Signed.

307. HOKUSAI SURIMONO:
Poet with her attendant; she wears a sweeping robe lined with red and carries an open fan (silver).

308. HOKUSAI SURIMONO.
Poet at sunset. Her sweeping blue robes worn over Indian red of fine color and patterned in silver. Fine condition.

309. GOTOTEI KUNISADA.
A samurai in formal attire. Surimono.
Fine color and some silver printing.
Signed.

310. KUNISADA SURIMONO.
Warrior on the roof: Night Storm and lightning (gold) with rain (silver). Fine color and condition. Signed.

311. KUNIYASU SURIMONO.
Segawa Roko as a woman addressing a Dwarf. Fine printing and color on a gauffrage barred ground. Signed.

312. KOICHI: SURIMONO. MANZAI DANCERS ON NEW YEAR'S.
A surimono in blue tones.

313. HOKKEI SURIMONO. A Falcon on a Perch.
Surimono fine quality. Signed.

314. HOKKEI SURIMONO. JAIGOKU DAYU.
Courtesan in a robe of unusual figure design, patterned on silver, bronze-gold ground. Signed.
(Illustrated)

315. HOKKEI SURIMONO.
A girl standing by a wooden horse adorned with trophies, lovely pale colors, black and silver printing. Original bronze gold margin. Signed.

316. TWO SURIMONO BY UTAMARO.
Armor Box, Bow, etc.; Crabs and Smelts, with basket and shell. The former with silver printing. Mounted on 1 sheet.

317. SURIMONO BY KUNISADA.
Girl in blue, who sees her lover's face as lying dead.

318. SANAN AND HINATO: FLOWER ARRANGEMENT.
Two beautiful little surimono by Sanan and Hinato, printed in silver and color.

319. TWO LANDSCAPES. UNSIGNED.
Bridge and procession, sunset: Temple and grounds in the mist, cherry season. Very good work, in color and bronze printing. (2.)

320. UNFOLDING FAN PRINT.
Chrysanthemums and Moth in soft golden browns on an apricot wash ground. Very lovely.

321. FUJI IN THE FLUSH OF DAWN. SURIMONO.
Mountain scene. In two tones. Long surimono.

322. LONG SURIMONO: FUJI WITH ITS PEAK IN MIST.
Very simple and beautiful mountain landscape.

No. 330. Kambara. Hiroshige.

No. 331. Shono. Hiroshige.

KEISAI YEISEN

323. BIRD AND PEONIES. Oblong broadsheet.
Unusually good impression of a print with the white peony in the gauffrage (nearly always missing). Signed.

MISCELLANEOUS BIRD AND FLOWER PRINTS

324. STORKS: IRIS.
Bird and Hibiscus, etc., by Sosen, Hokusai, etc., including some drawings and some in black and white. (22 pcs.)
Including two fine plates by Shigemasa.

325. BIRDS BATHING NEAR WAX BLOSSOMS.
A pretty green and pink print.

326. PURPLE IRIS.
Flower, bud and leaves.

327. SET OF 12 TANZAKU.
Charming designs: Iris by moonlight, Wild Geese flying against the moon, Dragon Fly and Lotus.
Blue print of a ship and bridge, etc. Very limited issue. The only set to be offered by auction. Mounted on 2 cards.

DRAWING, UNSIGNED

328. THE TRAVELLER: DRAWING.
Man on a white horse with three men on foot about to cross a bridge.

329. THE TRAVELER: DRAWING.
Man on a white horse with three men on foot about to cross a bridge.

HIROSHIGE I, 1797-1858

Thirty-two Prints from the First Tokaido. Special attention is called to the fine quality of these prints. They were most carefully selected originally and will delight any collector who needs them to complete a set.

330. KAMBARA EVENING SNOW. No. 16.
A little village in the hills deep in winter snow. Good color and condition.
(Illustrated)

331. SHONO. No. 46.
Through beating gusts of rain across the tossing tree-tops, coolies are hurrying along the hill path.
A good impression, in good condition, margins.
(Illustrated)

332. SHONO RAIN.
Hillside and trees bending in the storm with travellers running to escape. A famous print. Good color, no margins.

333. SHIRASUKA: SEA VIEW HILL.
A curve in the hill road shows a wide sea view of very fine blue. Full margins and fine printing.

334. KAWASAKI FERRY BOAT.
Variation with boatman facing to left and without the man on the raft near the shore, Fuji impressed without outline, Margins.

335. TIGER RAIN AT OISO.
Horse with pack covered and coolies hurrying on the path to right. Margins.

336. UTSU HILL: OKABE.
Very fine printing of these steep hills in blue, coolie with faggots at the top of the path. No margins.

337. MONKEY RACE COURSE: FUTAGAWA.
Very fine color. Three persons in the foreground moving toward the Inn at the left.
Full margins.

338. KUWANA OR MOUTH OF THE SEVEN-RI FERRY.
A print celebrated for the blue of the water. Margins, corners restored.

339. MIYA WITH RUNNERS AND HORSEMEN.
Torii of orange color past which the opposing teams race. Good color, margins.

340. WINDY DAY: KAKEGAWA.
Tokaido 53 Views. Turf bridge with men bending before the strong wind. Small margins, stained.

341. KAMBARA SNOW: "Kambara Yoru No Yuki."
The same state as illustrated in the Happer catalogue, with the roofs unshaded, the sky dark on the horizon and lighter above. Fine condition and color with full margins. (See 330.)

342. MOUTH OF THE SEVEN RI FERRY.
Good color with margins from the Tokaido.

343. OKITSU IN FINE GREY AND BLUE.
A wrestler being forced over the stream. Three margins.

344. ISHIYAKUSHI.
Peasants working near eight rice stacks, village beyond and fine green tone in the hills, brown above and blue against the horizon. Fine printing with margins.

345. OKAZAKI AND THE LONG RED BRIDGE.
Procession crossing toward the horizon are grey and blue hills. Full margins.

346. FUJIKAWA: UNUSUALLY FINE.
People bowing to a passing Daimio; the very fine printing of the misty distance should be noted, and the fine tone of the grey in a print often ruined by careless treatment in the printing.

347. SEKI: THE BARRIER STATION.
Noted for the picturesque large blue crests on the hangings. Margins, very fine printing and color.

348. FUJISAWA.
Torii to left with bridge and village; a temple in the trees to right. Margins.

349. MAISAKA IN FINE DEEP BLUE.
Row of Guide posts toward which come three yellow sail boats in the dip to right. Margins, very fine yellow tone in the sky.

350. CHIRIFU: THE HORSE FAIR.
Many horses gathered in the green fields. A beautiful printing. Margins.

351. MARUUMI AT DUSK.
Silk shops still open giving a fine touch of blue to the grey and green print. Margins.

352. HAMAMATSU WITH PEASANTS BURNING STRAW.
A noonday rest under a great tree. Good color and printing. Margins.

353. KYOTO BRIDGE.
Splendid red in the bridge repeated in the distant mountains. Margins.

354. OTSU: HILLSIDE ROAD.
Down which come three bullock carts. Very fine color. Margins.

355. HARA: A FINE PRINT.
With two storks feeding in the rice, and three travellers on the road in the foreground. Margins, beautiful color and condition.

356. PINE TREE PATH, YOSHIWARA.
Print from the Tokaido, printed on very fine crepe paper.

357. MIST AT MISHIMA.
No. 24 of the Tokaido series. Good impression and condition of a celebrated mist scene. Full margins.

358. KAMAYAMA: A WIND BLOWN HILLSIDE AFTER SNOW.
Long famous snow print, fine quality. No margins.

359. KUSATSU WITH THE DESPATCH BEARER:
The Inn in blue; the two kago's in apple green. Margins.

360. RAIN AT OISO.
Often known as "tiger rain" from the yellow tone of the sky. Good color, margins.

361. PINE TREE PATH AT YOSHIWARA.
Three Women on horseback admire Fuji seen to the left. Good color and margins.

JESHIN

362. BLACK AND WHITE PRINT.
Man posing as a Rabbit. Signed with seal.

KUNINAO

363. THE FIGHT ON THE BRIDGE: NIGHT.
Scene from the Chushingura. Margins.

KUNISADA, 1786-1865

364. LANDSCAPE BY KUNISADA.
A gorge with cliffs crowned with old trees. Misty distance in tones of grey a little time-worn. Very rare. Signed.

MATABEI

365. THE GAME OF GO BAN; PAINTING REPRODUCTION.
A group of eight figures on a gold ground.

MORONOBU, 1660-1700

366. SUDDEN RAIN AND GROUP OF NINE MEN.
Seated and standing; very early (probably contemporary) coloring.

367. TWO MEN MEETING ON THE STEPS.
Overseen by two soldiers below.
Very early (probably contemporary) coloring.

368. THE ARRIVAL.
Two ladies playing music on a verandah; a youth arrives on horseback. Centre wearing.

RINTSHO

369. KINTOKI AND HIS PETS.
Feast with peacock, monkey and Badger, demon attendants. Signed.

SEKIJO

370. LOVERS WITH DRUMS.
Good line but toned. Signed.

SOSEN

371. SMALL COLOR PRINTS.
28 small color prints poem card and Koban size, many of exquisite artistry, mounted on cards. (28).

372. NO DANCER: SHOKI AND ONI.
Dragon Fly in pink and others in color (6).

SHUNMAN

373. TWO OF THE POETS OF JAPAN.
One is seated with her robes in many folds, the other stands, holding her sleeve to her mouth. Square form in one mat.

SHUNSHO, 1726-1793

374. TWO FAN PRINTS.
One an actor as a woman (scarce).
Good original coloring and margins. Signed. In one mat.

375. ACTOR AS A WOMAN IN PALE PINK: Fan print.
With another, man with sacred fruit. Undivided sheet in fine original condition.
Prints of actors as women from this Fan series are very scarce.

376. TEN ACTORS: FAN PRINTS.
Undivided and in fine original condition.

377. THE WRESTLING MATCH.
Out-of-doors amphitheatre. Very large print.

SUKENOBU

378. A GROUP OF THREE GIRLS.
Good line but worn.

TORIN
Master of Hokusai

379. OLD MAN PLAYING A FLUTE.
Crouched in a corner near the stairs. Signed.

380. TORIN REPRODUCTION.
Young chicks by a stream.
Silver screen and reeds. (2 pcs.)

TOYOHARU, 1733-1814

381. TEMPLE AND SACRIFICIAL FIRE ALTAR.
Chinese landscape. Temple in red and tones of yellow and very good sea view to left.

TOYOKUNI, 1769-1825

382. NIGHT ATTACK IN RAIN: CHUSHINGURA.
Very fine color: The attack in rain halted by the pursuit of a huntsman after a Wild Boar. Sky of deep black and splendid rain.

383. BATHING POOL.
Six girls on the edge. Good color but corners handled.

384. THREE LADIES AND A BOY AUTUMN VIEWING.
Good color but corner handled.

385. TOEZAN TEMPLE AND GROUNDS.
The shrine in the centre, with grounds and many people passing. Good color and condition.

386. THREE GIRLS TRAVELLING.
Book print: Autumn landscape.

387. SCENE FROM THE "47 RONINS."
Lord Kotsuke no Suke about to commit suicide.

UNZAN

388. NIPPON BRIDGE: FINE LANDSCAPE.
Printed in monochrome, but with touch of blue in the water. Jar signature.

389. NIPPON BRIDGE.
The same but without margins and no blue in the water.

UTAMARO, 1753-1806

390. THE SUDDEN STORM.
Porter rushing to close the doors, and girls huddling under the sleeping net.

YEIZAN

391. SET OF TEN PRINTS "LOVERS."
The Quarrel, Dressing; Combing her lover's hair (note the fine use of black in her robe); Lovers on a moonlit balcony, etc. Oblong broadsheets (10 pcs.).
Rare when in the complete set.

17 PILLAR PRINTS

SHIGEMASA, 1738-1819

392. GIRL WASHING LINEN ACCOSTED BY WARRIORS.
Pillar print. Mountain stream, with figures. Printed in green and pink. Color going and time worn. Signed.

SHUNCHO, 1775-1800

393. GIRL BY A LANTERN.
Standing with a pipe. Good color and condition. Signed.
(Illustrated)

SHUNSEN

394. YOUNG GIRL WITH SHUTTLECOCK.
Kakemono print. Signed.

SHUNYEI, 1769-1819

395. SHOKI AND ONI.
Printed in pink and black. Toned.

TOYOKUNI I, 1769-1825

396. GIRL READING A LETTER.
With a Youth leaning out of the window to read over her shoulder. Hashiraye.

397. GIRL GOING TO THE BATH.
Towel in her mouth, her lavender robe of lovely tone and pattern.

UTAMARO, 1753-1806

398. THE BLACK OBI: HASHIRAYE
Girl stepping into her slippers.

KUNIMARO

399. THE LOVERS: HASHIRAYE.
The man in black with a fan; the girl in blue with hands clasped. Signed. Mounted as a kakemono.

400. THE LOVERS: DUPLICATE.
Trimmed to right deleting the signature.

UTAMARO, 1753-1806

401. TWO GIRLS: SEEN AT HALF LENGTH.
Charming composition but faded and toned. Signature trimmed.

YEISEN, 1789-1848

402. GIRL IN THE RAIN: HASHIRAYE.
Her green robe tied with black; her umbrella of pink and yellow.

403. GIRL IN BLUE WITH AN UMBRELLA.
Good color.

404. GEISHA WALKING.
Her black robe bordered with a pattern of ducks in a blue stream. Good color and condition. Signed.

YEISHI, 1780-1800

405. GIRL DREAMING OF A DANCE.
She has fallen asleep by a box of books, her robes pale rose color. Signed.

YEISHO, 1785-1800

406. GIRLS WITH SAKE POT AND CUP: HASHIRAYE.
Unusual composition with the seated girl in fine blue skirt and waist of lighter tone tied with cherry color; her companion in silks of two colors also. Good color but two spots on the dress. Signed.
(Illustrated)

YEIZAN, 1800-1829

407. A GEISHA WITH A LANTERN.
Lovely tones of blue in her robe tied with deep black. Fine condition.

408. KAKEMONO PRINT.
Girl mounting the stairs. Signed.

409. THE FIGHT ON THE ROOF.
Kakemono panel print. Signed.

410. THE MONKEY BRIDGE: MOONLIGHT.
Kakemono form, reprint.

No. 416. No. 413. No. 412.
No. 415 No. 414. No. 417

HIROSHIGE. "SHOKOKU MEISHO."

HIROSHIGE I

Sixty-eight Prints from the "Shokoku Meisho" Hyakkei (100 Views)

411. BANSHU MUROTSU SHINKEI, SNOW SCENE.
Promontories in winter under purely white and heavy snow. Margins.
(Illustrated)

412. IKI TAKIBIYOSHI.
Boat with Lotus Prow, and sailors making votive offerings in a dangerous and rocky pass. Margins.
(Illustrated)

413. MINO OCHAIBASHI.
Pouring rain on green hills and waterfall. Margins.
(Illustrated)

414. SIBA CHOKAIZAN.
Purple hills rising from the mist near the Bay. Scarce print from the Shokoku Meisho. Margins.
(Illustrated)

415. NIKKO KIRIFURI NO TAKI: WATERFALLS.
A series of cataracts with dashing spray. Margins.
(Illustrated)

416. BIZEN TOTSUKA CHIYAMA.
A furious tornado near the mouth of a cave. Margins.
(Illustrated)

417. SUWA IWAKUNI KINTAIBASHI: SNOW SCENE.
The "bell bridge" in a heavy snow. Margins.
(Illustrated)

418. SOSHU HICHIGAHAMA.
A noted print for the curving dashing waves; with Fuji on the horizon. Margins.
(Illustrated)

419. KYOTO TOFUKUJI TSUTENKYO.
A fine Autumn scene with covered bridge over the river.

420. NAGASAKI MARUYAMA. NO KEI.
A girl with a spy-glass on the verandah.

421. SATSUMA KAIMONGADAKI JUSEI ODORI.
Dance of boys as the Gods of Wisdom.

422. BUSHU YOKOHAMA NOGE.
Bridge in the foreground with horseman.

423. BUSHU YOKOHAMA UWAKEMERO.
Rich clusters of cherry trees and distant river landscapes.

424. SHINSHO TOKAKUREYAMA KUROKYN DAIGINGEN.
Winding steep path to the Shrine.

425. HIDA KAGO WATASHI.
The rope bridge at Watashi.

426. SHINSHU KIKYONO HARA.
A green meadow with many flowers. Scarce.

427. SHINSHI ASAMAYAMA SHUNKEI.
The volcano at Asama Mountain.

428. TOTO TAKENAWA KAIGAN.
Many horsemen on the curving river bank.

429. SHINSHU ZENKOJI KUSURI YAMA.
Hill path with Wistaria blossoms.

430. MUSHI CHICHIBU SANCHU.
Mountain scenery with thin waterfall.

431. TOTO SARUWAKACHO.
A gay scene with the banners of Theatre Street.

432. BOSHU NOKAGIRIYAMA NIPPONJI.
The great "bird mountain."

433. KAZUSA KASAMORIDERA IWATSUKURI KWANNON.
The great Kwannon Temple built on the pinnacle of the hill.

434. KISHU NACHIYAMA OTOKI.
A waterfall from a great cliff.

435. KYOTO SHIJO YUSUZUMI.
River scene at night with festival boat.

436. KYOTO GION SAIREI.
The Festival of Gion Temple.

437. OWARI TSUSHIMA SAIREI.
A gay festival boat on the river, with others coming round the bend.

438. OSAKA TEMPOZAN.
The Tower overlooking the water.

439. YAMASHIRO OTOMI MEGANEBASHI.
The "Eye-glass" bridge.

440. YAMATO HASEDERA.
Pink and purple fog over the steep steps to the Temple.

441. SENSHU SAKAI NANIWANO MATSU.
A view of the Giant Pine.

442. SENSHU USHIDAKI NO MOMIJI.
The Maples of Mama, by the river and waterfall.

443. SESHU NANIWABASHI. TENJIN SAI NO ZU.
Water Festival near Ryogoku Bridge.

444. BISHU NAGOYA SHINKEI.
Moonlight and the Dolphin on the Temple Roof.

THIRD SESSION

Nos. 445-657

HIROSHIGE I, 1797-1858

SHOKOKU MEISHO—Continued

445. ISE FUTAMIGA URA.
Choppy waves on the shore at Ise.

446. IGA SEKITOYAMA.
Steep green cliffs overlooking a water view.

447. ISE MIYAGAWA NO WATASHIBA.
Two boats passing. One with ladies.

448. KISHU KUMANO IWA NOROTORI.
Men descending the cliffs in baskets.

449. SESHU NUNOBIKI NO TAKI.
Waterfall down the green cliff side.

450. AKI MIYAJIMA NO SHIOBI.
The Pink and grey Torii. First state before the removal of the bird.

451. UNSHU HINOSE SHINKEI.
A slender bridge over a blue stream with high green hills on the other side of the river.

452. HOKI SHITAYA SHINTEI.
Mt. Hoki with white crests and grey shadows.

453. BANSHU HIMEJI ICHIKAWA WATASHI.
A great green plain with the Castle in the distance.

454. BANSHU MAIKO NO HAMA.
A much liked print with three old pines on the shore.

455. TAJIMA TAKANO HAMA.
Cliffs with cherry trees and a curving shore.

456. SHIMOFUSA NARITAYAMA KEIDAI.
Horseman going down the steps, the Temple in the Forest beyond.

457. SHIMOFUSA FUNABASHI DAIJINGU.
Pink Torii on a green hillside.

458. OANU MASHIURYO.
Zig-zag path up a steep green hill by the sea.

459. OSHU SOGOTA HAMA.
A great cliff worn by the beating of the sea.

460. SHIMOZUKE CHUJINJI KOSUI.
Two large trees by the path to the Torii in the water.

461. OSHU MATSUSHIMA SHINKEI.
The many islands of Matsushima.

462. OSHU SOMOMIYOKENSAI UMAAI NO ZU.
Chasing wild horses over the plains.

463. ECHIJEN MINKUNI NO OMINATO.
Two large boats coming into the harbor.

464. SADO KANAYAMA OKUANA NO ZU.
Miners descending into the Goldmines of Sado.

465. WAKASA KOREI O HASU.
Drying Flanders at Wakasa.

466. ECHIGO NIIGATA NO KEI.
A curved bay with junks at anchor.

467. ETCHU TATEYAMA SHINKEI.
Two men travelling a steep Mountain path.

468. HIJEN NAGASAKI KARAFUNE NO ZU.
Two large Chinese Boats at anchor.

469. BUNGO HIDA KAMABUCHU.
Three divided streams flowing over a rocky bed of the river.

470. HIGEN NAGASAKI MEGANEBASHI.
Dark blue print, with the stone bridge in fine tone of blue.

471. MEMORIAL TABLETS OF MIYAMOTO.
Bujen Oguroke Kaigan No Kei.

472. IYO OKUSHI KOMOSAKAARUI.
Farmers netting the wild geese.

473. SANSHU GOKENZAN.
"Five Swords" Mountain at the top of a tall green hill.

474. SANUKI KUBOYA NO HAMA.
A red Torii near the shore and many little sail boats coming in.

475. TAISHU KAIGAN.
A tall three masted junk at anchor.

476. ENSHU AKIBA ENKEI FUKUROIDAKO.
A large Kite of Shishi pattern over the rice fields.

477. KOSHU YATATE SUGI.
Men attempting to measure the large redwood tree.

478. SHUNSHU HARA NO FUKEI.
A procession passing at the foot of the majestic Mt. Hara.

SHUNCHO, Date about 1805

479. THREE GIRLS ENTERTAINING WITH SAKE.
One seated on a bench on the verandah opening on a garden; two standing. Fine color and condition. Signed.

KATSUKAWA SHUNSHO, 1726-1792

480. ACTOR AS A COURTESAN WITH A WRESTLER'S FAN.
A print of fine line and good color.

481. CHUBAN OR SQUARE PRINT.
Two Youths listening to the cuckoo.

482. THE FOURTH DANJURO IN SHIBARAKU ROLE.
Wrapped in a Nagabahama of Indian red with large square crest in white, and seen against an ecru curtain of lotus design.

483. THE SECOND ICHIKAWA YAOZO AS A SAMURAI.
Wearing a superb black robe, an old pink haori slipping from one shoulder, standing on a yellow ground. Very fine color.

484. THREE LADIES IN A BOAT: SMALL PRINT.
Charming quality.

485. CIRCULAR PRINT.
Group of men on a verandah. Fine color and condition of the print, the square margin has the edge slightly damaged.

486. CIRCULAR PRINT: SNOW PRINT.
The Messenger at the gate. Snow landscape. Fine original color and gauffrage ground; the edge (margin only) a little torn away. Signed.

487. ACTOR WITH A BANNER HOSOYE.
Standing under a maple. Good color and condition. Signed.

488. SILK WORM CULTURE SERIES.
Two girls brushing off the young worms. Verandah scene, apple green ground and orange trays, screen, etc.
Signed. Chuban or square form.

SHUNTEI

489. THE COMBAT:
Soldier on a white horse in a furious combat with a soldier on foot. Good color and condition. Signed.

SHUNYEI, 1769-1819

490. ICHIKAWA YAOZO AS YUKIMURA. HOSOYE.
As a Samurai kneeling on a grey box tied with yellow rope. Beautiful clear printing and condition except for a moth hole repaired. Signed.
(Illustrated)

TAITO, 1816-1853

491. PRIEST SAIGIO EXERCISING HIS MAGIC.
Fine color and yellow ground. Narrow panel.

TOYOHIRO, 1773-1828

492. THE PERSIMMON GATHERERS:
Sheet of a famous and very rare triptych in rich color. A girl in lavender holds the end of her robe (full of the fruit) toward her companion in black who reaches for the persimmons. Two children run for fallen fruit. Signed. Good condition.
(Illustrated)

493. TWO GIRLS WITH PUPPETS.
Chuban print of beautiful color and condition. Signed.

TOYOKUNI I, 1769-1825

494. A LADY IN BLACK RECEIVING A MESSENGER.
Who kneels to present a lacquer box, her lavender and pink robes in soft contrast to the rich black of the standing figure. Signed. Handled.

495. AN ACTOR AS A WOMAN IN GREEN.
Sheet from a triptych. Fine color and condition.

496. TWO ACTORS AS WOMEN.
One seated, and the other standing holding up a sandal. Good lines and color. Signed.

497. ARCHED DOORWAY WITH LADY PLAYING A KOTO.
A man approaching. Unusual composition and early example. Signed.

498. COURTESAN WITH HER LOVER AND ATTENDANTS.
He wears black and is seated on a bench, her pale pink robes are tied with black. Good color but timeworn. Signed.

499. GOMPACHI AND KOMURASAKE.
He is wading into the stream, carrying her on his shoulders. Good color and condition. Signed.

GOSOTEI TOYOKUNI, 1774-1835

500. THE LOVER'S PICTURE.
A girl kneeling before a kakemono with the picture of her lover in a blue robe.

UTAMARO, 1753-1806

501. A GROUP OF FOUR BOYS WITH BLACK BANNERS.
Sheet of a procession. Yellow ground, fine color. Signed.

502. VERANDAH SCENE WITH THREE FIGURES.
Man seated near a fine grey Fire Pot with sake kettle, near whom a woman stoops to throw an extra robe over his shoulders; a lovely figure in black clasps the balcony pillar.
Early period as shown by the signature.

503. TWO HEADS: SEEN AT HALF LENGTH.
Very fine printing of the black of the hair, the robes of lavender and maroon. Signed.

504. THE NEW ROBE.
A maid kneeling showing a new robe to her mistress who stands beside her in a loose dressing gown. Toned.

505. SILK CULTURE SERIES: ONE SHEET.
Three girls with trays of cocoons. Beautiful print with two collector's seals.

506. WARRIOR AND TIGER: SQUARE FORM.
In tones of ecru and black. Signed.

507. BLACK AND WHITE PRINT: SQUARE FORM.
Youth as a Samurai with a Falcon and a soldier. Square form rare. Signed.

508. A COURTESAN IN AN ECRU ROBE.
Seated with her sleeve to her mouth. Signed.

509. CHRYSANTHEMUM DANCER.
Two ladies, one before a music stand watching a girl in a Chrysanthemum Dance. Signed.

510. TWO LITTLE BOYS PLAYING AS WRESTLERS.
Yellow ground but timeworn. Signed.

511. A LADY KNEELING WITH A LETTER.
Fine lines but toned. Signed.

512. A COURTESAN WITH A CUP OF SAKE.
Tones of brown in her robe.
Poor condition. Signed.

513. TWO GIRLS WITH BIRDCAGE AND A FLUTTERING BIRD.
Good color but handled and a place defaced. Signed.

YEIHO

Modern Japanese Color Block Artist

514. GIRL WITH CHERRY SPRAY AT A ROUND WINDOW.
Chuban form.

YEISEN, 1789-1848

515. A GIRL WITH A PLUM BOUGH.
Arranging for a vase with her scissors in the right hand. Signed.

516. GIRL STRAIGHTENING HER BLACK OBI.
Pretty color and interesting detail of tray, etc. She is dreaming of her village home shown in inset above.

517. GIRL AT THE FISH MARKET.
With a blue book and a blue Umbrella.

YEISHI, 1780-1800

518. TWO LADIES SEATED.
Very fine Pompeian red in the robe of the one in the foreground. Fine condition. Signed.

519. BALCONY CORNER WITH THREE WOMEN.
A pale grey and black print. A famous composition, but color going. Signed.

YEISHO, 1785-1800

520. A COURTESAN IN BLACK SEATED READING.
Pale grey ground. Kimono rack with a green and yellow uchikake hanging beside her. Signed.

YESUI, 1785-1800

521. A BEAUTY WITH A GAUZE FAN.
Large head of a beauty with a fan. Arranging her hair with head bent forward. Signed.

522. LARGE HEAD:
A beauty with a roll of silk flowered in pink mandarin chrysanthemums; her smooth black hair shadowed through the ivory comb and dressed with a rose colored ribbon. A lovely print. Signed.

YEIZAN, 1800-1829

523. NIGHT SCENE WITH GIRL ON THE BALCONY.
She is seated clasping her knees, at the back a wide view of bridge and river, night sky and many stars. Signed.
Fine color and an unusual print for Yeizan.

524. GIRLS WASHING CLOTH.
A pretty sight, with their silk robes tucked up out of harm's way, helped in the wringing and washing by a little boy. Full size, margins.

525. A BOY TEASING A KITTEN.
Leaning over his mother's knee with a toy Game-cock. Signed. Time worn.

526. MOTHER AND CHILD.
Stooping before a jar with chrysanthemums. Timeworn. Signed.

527. LOVERS NEAR A JAR WITH DWARF PLUM.
The man seated wearing black.

528. THE YELLOW ROBE: LADY AT THE HIBACHI.
Fine example of the vivid yellow used by Yeizan.

529. A GIRL IN YELLOW.
Tied with black brocade, standing by a green box.

530. WOMAN WITH A FAN.
Wearing a lavender robe flowered in Cherry blossoms.

531. WOMAN IN BLACK WITH A BOOK.
She is standing reading. Good black, but time worn.

YOSHIFUJI

532. WAR COUNCIL: NIGHT SCENE.
Out of doors on the bank of a river. Signed.

YOSHISADA

533. EUROPEAN FAMILY.
Two men at a table served by a lady in hoopskirt. Interior with European treatment, very interesting. Signed.

HIROSHIGE I, 1797-1858

Eleven Prints from the "60 Provinces." Good color and condition, no margins.

534. MAGATO SHIMONO SEKI.
A small boat in the wake of a large junk passing to the left. No margins, good color.

535. TWO MOUNTAIN INNS: From the "60 Provinces."
Overlooking row on row of lower hills to the wide ocean view.

536. THE TWO SAILBOATS: From the "60 Provinces."
Setting towards a village, with beautiful jade green and grey hills beyond.

537. THE BEND IN THE RIVER.
Swift turn from the high grey mountains.

538. THE SWIFT CURRENT AND WATERFALL FROM THE "60 VIEWS."
Flowing between grey rocks and seen against green hills beyond.

539. BRIDGE OF BOATS SANO.
A fine blue print with contrasting greens of the hills across the river.

540. HILL PATH WITH A MONKEY BRIDGE.
In the cliffs on the summit.

541. THE LIGHTHOUSE: From the "60 Provinces."
Afternoon light with the ships coming into the blue harbor.

542. ROBE BRIDGE HIDACHI.
Fine green tones in the steep cliffs with swift blue stream below. Margins.

543. FISHING WITH NETS.
Fine blue print from the "60 Provinces." Margins.

544. TORII AND DASHING SEA.
Splendid tones of blue and green in the landscape. Sm. margins, fine color.

SIX PRINTS FROM THE UPRIGHT SERIES "VIEWS OF FUJI"

545. YELLOW PRINT FROM THE UPRIGHT VIEWS OF FUJI.
Fuji from Yuhi-Ga-Oka, Meguro. Good color, the autumn maples by the blue stream oxidising. Margins.

546. FUJI THROUGH THE KNOT HOLE IN KOGANEI CHERRY TREE.
A famous print in fine color but no margins.

547. FUJI FROM SUKIYA GASHI, TOTO. SNOW PRINT.
Fine quality and purity of impression. Rampart of the castle to right with pines weighted with snow. Full margins.

548. MUSASHI: From the upright "Views of Fuji."
Green foreground with pines and wide expanse of water with boats; Fuji rising white from the grey foothills. Full margins.

549. ASUKAYAMA HILL AND CHERRIES.
No. 8 of the "36 Views of Fuji." Beautiful printing of the cloudy pink of the cherries against a sky of unusually soft and lovely blue. Signed. full margins.
The fine Appleton print.

550. SURUGACHO; STREET OF SHOPS.
Street Musicians and two retainers in green. Publisher Tsutaya. Margins.

ELEVEN PRINTS FROM THE UPRIGHT TOKAIDO

551. THE YOSHITSUNE CHERRY IN BLOOM.
A well known print from the upright "53 Views."

552. UPRIGHT 53 VIEWS.
Turf bridge in the foreground with yellow thatched cottages beyond. Margins, unusual coloring.

553. MAISAKA AND PROMONTORY.
Four sailboats in the foreground near the Guide posts to right. Yellow sky. Margins.

554. EJIRI WITH A DARK GREY MOUNTAIN.
Which rises beyond the blue inlet, in drifting clouds of orange color. Two pink boats and two salt huts on the shore.
Full margins, fine condition.

555. ODOWARA: FINE BLUE AND GREEN TONES.
A green hill, with a view of the sea beyond six tall pines. Margins.

556. SHINAGAWA: WATER VIEW.
Low ground with a village on the shore.
Small margins.

557. HIRATSUKA WITH SNOWY FUJI AND EMERALD GREEN HILLS.
Three small boats crossing to the little yellow village. Sm. margins. Very fine, soft color.

558. THE YOSHITSUNE CHERRY TREE.
Beautiful spring time print in pink and palest greens and yellow tones. Margins.

559. MIZUKUCHI: SWIFT RIVER AND SPRING LANDSCAPE.
Very fresh green and yellow tones. Faggot bearers and travellers on the grey road by the rushing stream. Margins.
Very rare print from this series.

560. VILLAGE OF FUJIKAWA: EVENING SNOW.
"53 Stations." Upright series. On soft old paper, a little timeworn. Three margins.

561. NIHONBASHI TWILIGHT.
People on the bridge and Fuji grey in rising grey mist. Margins.

EIGHT PRINTS FROM HIROSHIGE II

Various Upright Series.

562. THE BROTHERS SOGA WAITING FOR THEIR ENEMY.
On a grassy hillside near Mt. Asama. Fine color and good condition. Margins.

563. YOUNG WOMAN FERRIED OVER THE RIVER.
Borne on the shoulders of peasants. Sheet of a triptych. Signed.

564. GIRL WITH BASKET OF FISH.
Seated on the shore under two pines. Sheet of a triptych. Signed.

565. WOMEN POUNDING CLOTH: MOONLIGHT.
Signed, margins. Tamagawa Series.

HIROSHIGE—KUNISADA

566. FIREWORKS ON THE RIVER.
Boat with two ladies in the foreground.
Signed by both Hiroshige and Kunisada. Margins.

567. WATER FESTIVAL.
Boat with two ladies in the foreground.
Signed by both Hiroshige and Kunisada. Margins.

568. LADY WITH A TRAY.
River scene and fishing with flares in the background. Margins. Signed by both Hiroshige and Kunisada.

HIROSHIGE II

569. MOONLIGHT AT YEMONZAKA.
From the Yedo Meisho Zuye of Hiroshige II. Good night scene. No margins.

THIRTY-ONE PRINTS, HIROSHIGE-MARUSEI TOKAIDO

TOTO MEISHO, ETC.

570. SHIN YOSHIWARA HARU AKEBONO.
Cherry blossoms at the Yoshiwara Gateway. Margins.

571. AZUMA NO MORI FROM THE TOTO MEISHO SERIES.
Canal with three boats in foreground. Festival banners beyond. Margins.

571A. VESPER BELL FROM MII TEMPLE.
From the oblong "8 Views of Lake Biwa."

572. SNOW LANDSCAPE FROM THE TOTO MEISHO.
Two men under two huge trees to right look down over village, bridge and river; the distant fields white with snow. Full margins, on soft paper.

573. YOSHIWARA CHERRY BLOSSOMS.
Passersby watching the parade. Margins.

574. YOSHIWARA GATE, MOONLIGHT.
The shadowed cherry blossoms a faint tone of green as shadowed on the moon, pale green foreground. Full margins. Very fine example.

575. TOTO MEISHO SERIES.
Two boats with billowing sails passing between the slender masts that obstruct the foreground. Margins, fine color.

576. WORSHIPPERS AT KANDA MIOJIN.
An extended view of the city to the right. Margins.

577. KAMEIDO TEMPLE SNOW FROM THE TOTO MEISHO.
Another printing of the famous Snow landscape from the Toto Meisho. Margins.

578. THEATRE STREET: TOTO MEISHO.
Printed in tones of green and pink. No margins.

579. WHITE RAIN ON NIHONBASHI.
Very fine impression, but without margins.

580. RIVER ROAD FROM THE ETATSU TOKAIDO.
Very fine impression, with margins.

581. SETTSU GEKKU: THE FLOWER PRINT.
There are three prints in this series, "Snow, Moon and Flower," and this is rarer than the other two. Margins.

582. MOUNTAINS INTERLOCKED WITH SEAS.
A beautiful green and yellow mountain plate from this series. Margins.

583. GEISHA GIRLS WADING THE STREAM TO THE TEA-HOUSE.
From the Tea-house series. Margins.

TWO PRINTS FROM THE MARUSEI TOKIADO

OF HIROSHIGE I

584. BARRIER STATION FROM THE MARUSEI TOKAIDO.
Fine printing and full margins.

585. MARUSEI TOKAIDO: Plate 8.
Path through green rice fields with five men coming and going. Margins.

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586. MOONLIGHT ATTACK OF THE RONINS.
In discovering Moronao. Fine color, margins. Chushingura Series.

587. THE CHUSHINGURA: Act 6.
Yellow turf bridge and the hunters. Has been folded. Appleton print, no margins.

588. FAN PRINT BY HIROSHIGE IN DEEP BLUE.
Geisha carried to a Teahouse in a Kago, the bearers approaching a bridge. Stormy dark blue.

589. SHIBA URA SHIOI NO ZU.
Sail boats at Shiba Ura. A beautiful print from the early "Toto Meisho," or "red cloud" series. Fine condition, no margins.

590. Full Moon at Takanawa
589. Sail Boats at Shiba Ura.

590. TAKANAWA NO MEIGETSU.
Full moon at Takanawa. A flock of wild geese flying to the water. First edition of the first Tokyo Meisho Series. Signed; Ichiyusai Hiroshige Gwa. Published by Kawaguchi Shozo. Exceptionally fine impression. Very rare, three stains in sky.
(Illustrated)

591. GION TEMPLE IN SNOW. "Kyoto Meisho" No. 1.
Snow of grey tone and very fine blue in perhaps the most exquisite of all Hiroshige's work. Illustrated by Strange in his work on the British Museum. Signed, margins.
(Illustrated)

592. ENOSHIMA: THE SAKAI EDITION.
A beautiful print and a very fine impression.

593. RETURNING SAILS: KINKO HAKKEI SERIES.
Two picturesque split-sail boats rounding the inlet, a smaller boat with passengers in the foreground. Fine color. No margins.

594. HOMING GEESE, KATADA.
From the "Lake Biwa, 8 Views." Good condition and color, margins, although somewhat toned.

595. SPRING AT MARIKO.
Print, with small margins from the "Tokaido 53 Views."

596. MINAGUCHI.
Green foreground with women drying gourds near the village. Toned, margins trimmed.

597. KAMEYAMA SNOW AND STEEP HILLSIDE.
And five others from the Tokaido (6).

598. HEAVEN DRAGON RIVER.
Mariko and two others from the "53 Views, Tokaido." No margins (4).

599. MIST AT MISHIMA; and four others.
From the "Tokaido 53 Views." No margins (5).

600. FIVE SNOW SCENES: REPRODUCTIONS.
Road to the Yoshiwara, Ochanomizu, and three other famous prints (5).

NINETEEN TRIPTYCHS AND DIPTYCHS

KUNIYASU

601. COMBAT IN A SNOW STORM.
Very good three-color print with good use of black. Diptych. Signed.

HOKUSAI

602. AT THE BEACH.
The two right sheets of a long surimono, a lovely figure with a basket standing in the centre. Timeworn.

603. FAMILY GROUP AT THE SHORE: BY HOKUSAI.
Amused at the boy running from the oncoming high wave. Timeworn.

SADATORA

604. DIPTYCH: RICE CULTURE.
Rare composition in good color, but slightly handled.

HIROSHIGE

605. LATERAL TRIPTYCH: WOMEN FORDING THE RIVER.
The retinue of a lady of the nobility carried over on the shoulders of bearers in view of Fuji in pink tones.

606. LATERAL TRIPTYCH: BOYS' PROCESSION.
Splendid color and blue of the river. Fuji seen against the horizon.

KUNISADA

607. VERANDAH NIGHT SCENE.
Three figures on a verandah overlooking a garden and stream.

608. TRIPTYCH WITH THREE FIGURES.
Two ladies seated with a man approaching from behind the screen; the verandah open to the dark garden with two ladies with a lantern on the path.

KUNITORA

609. RYOGOKU BRIDGE AND FIREWORKS.
The bridge thronged with people, and a great blaze of rockets against the black sky. The booths in the foreground covered with yellow matting. Signed.

KUNIYOSHI

610. NINE GIRLS IN A FAN AND LANTERN DANCE.
Good condition and color; Globe lanterns above in blue, grey and pink, the girls' robes tied with black and a row of orange and pink floor lanterns below.

KUNISADA

611. THE YELLOW SCREEN: TRIPTYCH.
Youth behind a yellow screen with peonies listening to four girls; near a Koto is a lady and child.

612. FLOWER ARRANGEMENT: TRIPTYCH.
A nobleman, three girls at flower arrangement, and three others with sake and his sword.

613. BOATING IN AUTUMN: TRIPTYCH.
Three girls in a boat wave to four others on the balcony above. Good color and condition.

TOYOHIRO

614. SHOPPING STREET WITH EIGHT LADIES.
The yellow tone of the background offsets the soft colored silks and the distinctive use of black. Signed.

TOYOKUNI

615. THE FIRE COMPANY: NARROW LATERAL TRIPTYCH.
Very rare panoramic print in good condition and color.

YEISHI

616. SIX LADIES BY THE SUMIDA RIVER.
Two just leaving a verandah, the two in the centre with an umbrella facing the two on the left sheet. A famous print, but toned.

617. TRIPTYCH: 15 GIRLS IN A FAN DANCE.
Under a huge pink canopy as an umbrella. Lovely color, but timeworn.

618. THREE COURTESANS CHERRY VIEWING: TRIPTYCH.
Walking past a green bamboo fence.

YOSHIIKU

619. TRIPTYCH: TAIKO WITH DAIMIOS REVIEWING THE CAPTURED ANIMALS.
Including a snarling Tiger and an angry elephant.

620. SAGE CONTEMPLATING THE MOON OVER A STONE GATE.

And two other small paintings on one mount. Signed. Rubbed.

The first is of the most delightful quality, with the use of the old Chinese blue in several tones.

621. FLOWERS: THREE PAINTINGS ON ONE MOUNT.

White Lotus; Peonies and Chinese Lilies. Square paintings in color on paper, rubbed. Signed.

622. MOUNTAIN LANDSCAPE WITH INN.

Small square painting on paper, unsigned.

623. PAGODA IN THE HILLS BY A RIVER.

Small square painting on paper, unsigned.

624. FOUR CIRCULAR PAINTINGS ON ONE MOUNT.

Pair of Birds on a fruit bough, Traveller on a mule in the mountains; boatman on a mountain lake, etc. Diameter of each, 10 inches, on silk, signed.

625. MAN ATTENDED BY A BOY APPROACHING AN OPEN GATEWAY.

With two other small square paintings on the same mount, on silk, signed.

626. TWO MEN WITH TEA AT A LOW TABLE BY A SCREEN.

Two other small square paintings on the same sheet, on silk, signed.

627. SAGE IN ADORATION BEFORE A WAYSIDE SHRINE AND INCENSE.

Two other small paintings on the same mount on silk. Signed.

628. WINTER LANDSCAPE, HILL AND TREES IN SNOW.

Small painting on paper by Chiang Kuan Hua about thirty or forty years ago.

629. HILL AND STREAM: WITH BOATMAN GOING TO THE VILLAGE.

Small painting on paper by Li Kung Lin after Wen Chih Yen.

630. HILL AND STREAM WITH BOATS.

Small painting on paper by Li Kung Lin after Wen Chih Yen.

631. HILL AND STREAM.
Small Chinese painting on paper by Li Kung Lin after Wen Chih Yen. Signed.

632. BANQUET SCENE ON A VERANDAH.
The House of one of the nobility, with guests, servant, etc., waterfall, precipitous cliffs in the background. Painting on silk, in colors. Toned.

633. PEACH BOUGHS AND PEONIES.
Painting on pineapple gauze, toned.

634. HILLS AND STREAMS WITH HOUSES AND PEOPLE.
Painting after Kao Chien-Chih of Wu Hsia. In Makemono form on silk.

635. PAIR OF CHINESE TABLETS WRITTEN IN GOLD ON BLACK SILK.
The large bold characters in gold on the black silk extremely decorative (2 pcs.).

636. OLD RAKKAN STANDING WITH STORK.
Finely painted on silk, signed, mounted on handsome gold brocade.

637. MANDARIN DUCKS IN A STREAM.
Autumn foliage drifting in the air. Signed, mounted on brocade.

638. FUKUROKUJU RIDING ON A TURTLE IN THE SEA.
Painting on silk, signed, mounted on fine old blue brocade.

639. THE EMPRESS OF CHINA.
Seated in Royal Robes, the crown adorned with jewels and strings of pearls. Painting on paper.

640. DEMON GUARDIAN.
Standing with a tablet, painting on silk, signed.

641. SENNIN AND DEER.
Seated. Painted on silk, mounted on old brocade. Signed.

642. FAIRY PALACE, VERANDAH SCENES WITH FIGURES.
The corner of a house with many figures, ladies leaning over the balcony, a child, servants, storks, etc. Toned.

643. CHANG KUO LAO A FAIRY REMOVING HIS HOUSE.
Accompanied by his wife and baby in a cart, servants carrying a child, etc., Mountain road. Worn.

644. HILLSIDE LANDSCAPE.
Painting on gauze by Chang Wu of Hsueh Hung Hill. Toned and damaged. Signed.

645. COCK AND HEN SWORD.
By Chung Pu. Horseman with boy attendant from whose sword sheath issues twin Dragons. Signed, toned.

646. THE PEACH BLOSSOM CAVE AT THE SOURCE OF THE RIVER.
On the back is written the legend concerning this mythical place of complete happiness and contentment. Toned.

647. A HUNTING PARTY.
Painting on paper in colors, poor condition. Obl. Folio size.

648. TWO HORSEMEN IN A LANDSCAPE.
Mountain scenery. Signed, toned.

649. MOUNTAIN SCENERY WITH INN.
Two workmen on a bridge. Toned. Signed.

650. MOUNTAIN STREAM WITH INNS.
Travellers resting. Signed, toned.

651. MOONLIGHT LANDSCAPE.
Tall trees by a stream, the moon rising from behind the high cliffs. Signed. Toned.

652. FANTASTIC PAINTING ON PAPER IN COLORS.
A Smiling gentleman sits at the side watching the curious creatures of his imagination, encouraged by three beautiful ladies in the clouds. Poor condition.

653. A GROUP OF FIVE MEN.
Seated at a table on a terrace, served with food. Large vases of flowers ornament the terrace and waterfall and trees lend a pleasant air. Fine old painting in colors, but in poor condition.

654. FARM AND LANDSCAPE: MAKEMONO FORM.
Farmers at work, stream, hills and valley. Signed.

655. LANDSCAPE STREAM AND FIGURES.
Makemono form, painting on silk, signed.

656. PEACH BLOSSOM CAVE: MAKEMONO FORM.
Very long painting by Wu Sing Chao Ch'ien Li with transcript on the back of the writings of the wise men on this "Peach Blossom Cave of Heaven near the Source of Spring."

657. PERFORMING HOMAGE ON GRAND MINISTER'S BIRTHDAY.

Inscription: Kao Tzu-i, a Grand Minister of Tang Dynasty, was born at Hua-chow, and died at the age of 82, and was granted the posthumous title of King Chung Wu of Feng Yang.

Translation: The King Chung Wu of Feng Yang has been worshipped by the people of this district for a number of years. In what manner the people in former generations burnt their incense and performed their ceremonies of worship, I don't know, but the thing within my knowledge, is that at present in both Spring and Autumn every year, grand festivals are observed in his honor during which porks and chickens are served at the table in every home, and most of the people are found drunkards.

Having wrought a great merit in saving his country, and enjoyed a long life, the king became a Spirit-man, and has since been regularly offered with meat sacrifice, and honored with the burning of incense without the least interruption. Those who beseech Him for blessing and offer vessels of congee in His worship, will surely promote the genuine harmony in the Universe which is a great blessing to mankind. The above should not be regarded as a mere eloquent eulogy.

Now, inasmuch as you, young gentlemen have organized a society to worship Him before His picture, cleaning the wine cups, feasting together, as if in the meeting of the aged heroes held at Le-yang, indulging in wild talks, and holding one another's hands if harmony will predominate at the feast, and the Spirit-man will no doubt bless you.

Written in the 11th moon of 10th year of Tao Kuang.

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